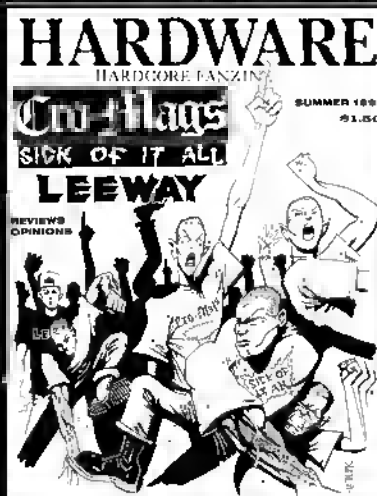
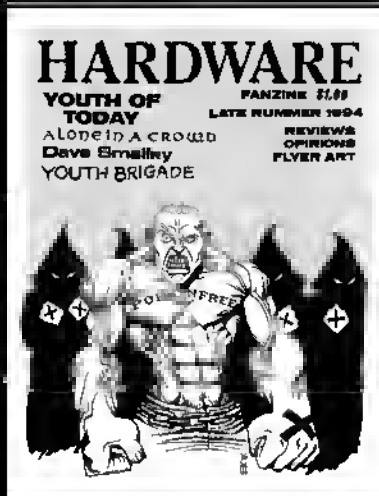
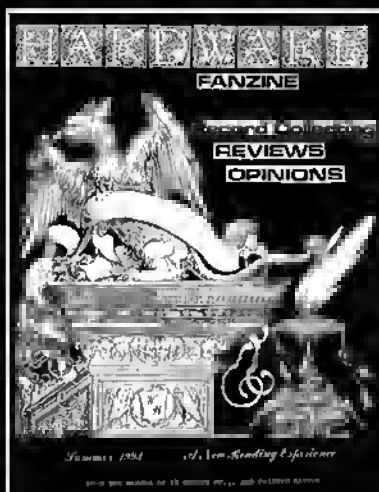


THE HISTORY OF...

HARDWARE

OMNIBUS



A LOOK BACK AT
ONE OF THE 1990'S
MOST READ
HARDCORE MUSIC
FANZINES

INTERVIEWS - REMEMBRANCES
FLYERS AND MORE...



Looking back on the fanzine called **Hardware** by Dave K.

Hardware. The title of one of the greatest hardcore songs ever put on wax. Just the word itself is inspiring in a weird way. Seems like the perfect title to a music fanzine released by two very dedicated lovers of hardcore music. Writing this ten years later, I still look back and cannot believe we actually pulled this off. Three years of my life was thoroughly dedicated to this rag. Three years of interviewing, transcribing, typing, listening to a lot of bad records & tapes, cutting and pasting little pieces of paper to bigger pieces of paper....copying reams of paper, measuring, rub on letters, moving....mailing 'zines, going to shows, etc...you get the idea. This was something that was all consuming. My life. **Hardware.**

I used to do a small 'zine called **In Memory Of**...back in 1988-89. It lasted 4 issues and was primitive to say the least. Not that this was a bad thing. Over the 4 issues, it really evolved into something and sort of put me on the map as somebody who spoke his mind and wasn't scared of being critical of the "scene" (NYC at this point) or the music being produced. Around the second issue or so, I met this 16 year old kid from Red Bank NJ. His name was Brett Beach. Little did I know that a very long and warm friendship would grow from that meeting. He would be inspired to do his own fanzine influenced from others & mine, called **Printed Matter**.

Fast forward to the spring of 1993. The last few years hardcore music saw it's ups and downs. Some of the music being produced was good but on a whole the genre was really lacking the punch it had in the 1980's. I was miserable...what went wrong? I made a lot of changes in my personal life and was looking for something to do. Something to really sink my teeth into. Brett was hounding me for months at this point to do some kind of 'zine. **Printed Matter** wasn't going to get past the first issue. (I actually printed up a few copies for him to give to our friends, it was a really good 'zine.) I was telling him all the time, as he knew my personality, that I'm really hard to work with. A real A-number one pain in the ass. He didn't care. Brett kept saying that a new fanzine needed to be released, between the two of us, we could probably make it work. I just kept shaking my head. It wasn't that I didn't want to work with him, far from it, I just knew by the way I was feeling that I would dive right into it and find it hard to stop. I'm a real workaholic when I get started on something.

One night at the infamous hell house of Jon Hiltz, notorious indie show promoter, a large group of people were just sitting around upstairs talking and generally being bored. As I looked around, I thought to myself, "What the hell!" I went over to Brett and said, "OK I'll do it." He and a few others were elated. Now that the "wheels" were in motion, we had to sit down and get a handle on what the concept would be.

The very beginning...

Now that Brett and I decided on actually doing the 'zine, we had to come up with the basic concepts. All he cared about really was that it looked like my old 'zine "**In**

Memory Of...” and it had to be something we would want to read ourselves. There were too many really bad fanzines out there. We would do two pages each which we could write about anything we wished. For the rest of the ‘zine it had to have an exact style, so that every issue you knew where each section would basically be. The record review section would always be first, show reviews second (Later the fanzine review section would start up due to the fact everybody wanted us to review their ‘zines! We put them between the records and shows). Eventually, when the interviews & special sections started, they would be put between these general sections. When possible Brett and I would give each record a review; so that if I didn’t like the record, maybe Brett would or vice versa...Even with the double reviews, this was rarely the case. All in all, we wanted it, from the beginning, to have it’s own definite style. When you picked up the ‘zine, we wanted you to go, “Wow! That’s Hardware!”

The next step was to give it a name. For one person this is difficult but for two people, with different personalities and tastes, it’s even harder. I’m pretty sure that we both agreed it had to be a HC song title (this is a hardcore tradition to name your ‘zine after a favorite song.) and thought it would be good to make it one word. Now I’m not feigning ignorance when I say I can’t even remember any of the other possible titles thrown around. I really don’t remember anything else besides Hardware. For those who don’t know (but will certainly know when you read these issues), Hardware is a song by Septic Death. The song basically sums up our drive to get things done and show what we can do. This was a time in the HC/Punk scene where very little was going on. We wanted to help get things moving again. Do our part. Show our “Hardware”.

Another thing I wasn’t keen on in the very beginning was doing band interviews. I really sucked at them even though I knew all the right questions to ask. This is why the first issue had none. We really wanted to bang something out and show everybody you didn’t need to take months to put out something interesting to read. I know in retrospect charging \$1.00 for the measly 16 pages of the first issue was pompous. We really did feel it was worth it. We printed 500 copies of this and started to try and sell it. It was slow in the beginning but at least people began to know who we were and what we were trying to do.

Looking back on Issue #1 summer 1993...

Everything in this issue is so clean...the offset printing make black and white really bold. The good paper it’s printed on, after 10 years, still looks like we just put it out! The cover was originally the cover of Brett’s ‘zine, right down to the letters spelling out Hardware. A quickie cover, my least favorite but like I said before we banged this out. I really can’t believe the piece I wrote about Adam and Sam from Born Against. Vicious. I would write more about them in the coming years. An unhealthy obsession, though very cleansing. We initially tried a “Collector’s Corner” section in our first few issues, but eventually proved unwieldy. Didn’t really work. While working on this issue and then selling, people were definitely expecting interviews. So we made the decision to start including them in our next issue. I think we had quite a few copies of this a year later. It didn’t matter, we were already looking to get the next issue out!

Looking back on Issue #2 autumn 1993...

Wow! Brett and I got this one out 3 months after the first, probably the fastest we ever worked on a single issue. After the decision was made to include interviews, we started to make a list of possible bands/people to talk to. During the summer of '93, many bands toured through NY/NJ, but not too many good ones. This issue had Heroin & Antioch Arrow. Both bands were favorites of ours. Sadly, if you read the interviews, they were not very interesting. I guess it's that laid back San Diego thing; whatever. Musically, both these bands were amazing. Getting to see them live in small places was very memorable.

We didn't have any money at all to get this issue out, so we scammed free copies at a local Staples where a friend of mine worked. (I did a lot of the technical work, reductions, copying, etc...here too) The problem was my friend didn't understand exactly what we wanted. So he called up and told us the 200 copies of the 'zine were finished. We went down to pick them up and he made all the pages single-sided! So like 2400 sheets of paper had to be destroyed and he did them over the right way...couldn't believe it! A few of them had color covers. That night there was a show at Jon Hiltz's, and some people actually paid for their copies after assembling & stapling them for us. Out of all the issues, this one looked the worst due to the crappy Xeroxing, which was a bit of a letdown considering the visual quality of the first issue. But hey it was free, so we couldn't complain. When you didn't have paid advertising, you did whatever it took. I forget who screened the photos but that was scammed too.

Issue #2 is the rarest issue of Hardware, only 200 were made. I may be wrong but I think some people Xeroxed a few more copies each for their distros (our first bootlegged issue?), even the scanning of this was done of a copy, since our originals didn't last (a lot of the small cut and pasting fell off)...in any case without this CD, you'd probably never be able to complete a collection of Hardware.

Favorite parts of this issue: My G.G. Allin memories (Yes he really wanted to rape me!), the last paragraph of my Rorschach "Protestant" Lp, Charles Maggio's record collecting article (very well done) and the Antioch Arrow layout.

We really work our hearts out with this one but the best was yet to come...

Looking back on Issue #3 winter 1993-94...

After number two, interest in our fanzine was high...I was at a loss who to interview for the issue, so Brett said he'd take care of it. And did he ever...all three bands this issue he really liked and I got introduced to one of my all time favorite HC bands: DROP DEAD this issue. Brett forged friendships through the Ressurrection interview that last to this day. This was what I considered to be our breakout issue. It really set the tone across the board. These were gone fairly quickly. One memorable highlight of this issue was when Failure Face sent us photos, and one was of the singer naked with this hot

groupie chick. Very weird, but those guys knew how to party. I think Bob still runs a big distro down in Florida. Damn, the print is small this issue.

Oh and I almost forgot the most important thing...the new logo. When we were doing this issue. I told Brett we really needed to come up with a logo (eventually we were going to do shirts, buttons, etc.. boy were we pompous!). The ivy type letters were fine, but it was something others were doing too. One day I was at work pulling out newspapers to pack boxes with. In a help wanted section, I saw this heading, "Hardware Analysis Engineer" or something to that effect. I cut it out thinking something could be done with it to design a logo. Keep in mind, we had no computers at the time, this would have to be done by hand and with a lot of imagination. I blew it up on a Xerox machine multiple times. The next step was to take black sharpie and make nicks on the edges of the letters, then recopy it and white out unwanted black. Then recopy and use the sharpie again to color all around the letters making sure it's BLACK! I showed this to Brett and he said that's fine. To me the logo is simple but very effective. The logo made it's debut on the flyer advertising this "upcoming" issue. (That's another story in itself...the flyer in question is on the CD. As you can see, it all black with some 12-14 point letters and the Hardware logo...it's like 99% black. I took a train down to Kinko's in New Brunswick, NJ because they were the only place I knew who could do a color reversal. You can do this on a computer now, but again this was 1993. It cost \$5.00 a page to do. After that I cut out all the words and pasted them to the BLACK paper. I proceeded to copy this. I made about 50 copies on the self serve Xerox machine before it just crapped out. They came out really nice, though and that was the point.)

Favorite parts of this issue: both of our personal pages, the cover is fantastic (all Brett this time out), the layout, everything...this one is really good.

Looking back on Issue #4 spring 1994...

Ok, I know the cover sucks...Look, it would have been a lot better if my original concept of the band logos were white on black. That was a nightmare. We had everything to go but when Brett went to the printer, they said no on the cover it was too black for offset printing. I can still hear Brett on the phone, yelling at me, "Dave! You are just going to have to accept it!" and he went ahead on the spot and made the changes needed. I still don't think it had the impact it could have. One thing is for sure, this was the first issue people started to hate us. Just the blurb on the cover, "I only drink fine wines..." got a lot of angry response. Brett and I really started to show our true colors this issue. My "Dark Side of the Straight Edge" got under more people's skin than I thought. I still to this day stand by what I wrote. I lost a close friend to alcohol and was very angry. The next big thing here was the Spitboy interview. I really wish this was on video. Good Lord, I remember this like it was yesterday. I think Adrienne was the only member of the band who really wanted to do it. When Brett asks the infamous question (read the interview, you'll see), all hell broke loose. Could have been the set of Jerry Springer. This was a defining moment of our 'zines history. I probably will never listen to the other bands covered this issue again, but at the time I wanted to focus on the emerging local

scene (all the bands were from NJ/PA)...but Spitboy, they were good and we loved them...

Favorite parts of this issue: My Dark Side article, Brett's Offspring review & the collector's corner (some of the answers are really funny, we were really anal about records at that time!)

Looking back on Issue #5 summer 1994...

Newsprint. Brett and I had this discussion for months about whether to make the jump to newsprint or not. We were losing our shirts with the offset printing. Brett and I wanted to do more copies and it wasn't feasible anymore to continue on this way. It's a whole different printing process to deal with, your page count has to be in multiples of 8. This was the first hurdle to leap over. We really had to get professional in attitude in order to make that work. Well, first off, we had no idea who to go to. The first person I asked was Chris Boarts who did (still does) the awesome Slug and Lettuce newspaper. She gave me her printers phone number. I can't remember the reason, it was either cost or lead time, but we didn't think it would be good to go with them. Might have been that they only did a "newspaper" style printing. Not sure. There was also Kent McClard's (of I Heart Attack fanzine) printer, but that was very expensive. In any case, Punk Planet was just starting up and they did an article about doing 'zines. Not that I needed any help, mind you, though they did list the printer they used.

This was a great thing because this printer was a mom and pop operation and was in business a long time. Our first conversations with them were weird because they wanted to know if we had anything offensive in the 'zine. I told them it was exactly like Punk Planet. (A lie of course!) They said after we sent them the prints, they would look at them and make a determination. I think they were just blowing smoke, after all it was a small press run (only 1,000) and they weren't going to make any money of us. The first problem we encountered was the pictures. The screening processes we were using at the time (I should say "scamming") were not correct for newsprint. Luckily, we knew somebody who could do this for us. Of course it was just too black! I promised them in the future, we would use less black.

Another problem was the location of the printer. They were in Illinois. This meant no hands-on after the 'zine left our hands. I was hoping the glue we used to hold everything together would hold. (What kind of glue to use was a major thing between Brett and I. I like to use those paper glue sticks. They are very easy to use, quick, hold them in your hand while mounting the text, etc...but they have a short half-life. Paper tended to peel off if not handled carefully. Brett preferred rubber cement. You know the kind, it's in those brown bottles with the pink rubber thing on the end. This held better but for me it was too messy. After the first few issues, I just made a point to tape down what I could and use my glue sticks better!) In any case, the first experience with these guys was pretty positive. As a side note, when doing a fanzine you have to scam whatever you can. Since we only had one copy of the originals, I was really worried about sending them out. At my job I was running the receiving dept. at this point. I would

get myself a UPS next day Air envelope, pack it well, and throw it on the truck when the UPS guy wasn't looking. This way I didn't have to write it in the book and risk getting caught by management. Since I didn't put a return address on it, it would just get overnighted to the printer. Did this for the next five issues we would do.

About this issue...this one was all Brett...100%. He pretty much laid down the law of the content. If people didn't know where we were coming from, they did with this issue. He did the Youth Brigade interview because there were questions he wanted answered! The Youth of Today interview was my first back in 1986 and presented here re-edited for the 3rd time. Brett did all the layouts except for the Youth Brigade one. We got really artsy with the enlarged photo negatives. A guy Brett knows, Rob Leacock, did the cover and it is amazing. People really hated us for this cover.

In my opinion this issue is flawless, we had our first letters section and everything looks great. This was our first sold out issue, due to the sales through distros and local stores. A funny story was with a local record store, Vintage Vinyl (Woodbridge NJ). The buyer at the time said he would only take 10 on consignment. He told us it'll probably be a few weeks before they sell. We were like, "Dude, I think they are going to sell really quick. Are sure you can't just put 20 out?" "I know you guys think this is great and all but 'zines don't really sell for us and I don't want to have them lying around, falling all over the place.". The next day I got a call from the guy asking for more. 'Nuff said.

Favorite parts of this issue: Like I said this issue is flawless. I still can't believe we got a pro artist to do the cover (Brett's only request was that subject matter be "straight edge"), the letters section (something I always wanted in the 'zine), just now remembering how fucking great the band COPOUT was...they don't make them like they used to....

Looking back on Issue #6 winter 1995...

Thrashers Attack! As much as the last issue was Brett's, this one was mine. All the bands herein we mutually liked but I pretty much did all the shitwork for this one. The cover was done by a friend at the time, Chris, who did a small art 'zine called Crash Position. I told him to do whatever for the cover and this is what he came up with. The cover says it all. So much shit talking in our scene. But the best result from this was from a local scenester, Simone who thought the girl on the cover was her. Chris explained to me that he just drew generic HC/punk/alternative types and guesses she feels she was generic too. I agree wholeheartedly. Wow. Don't remember much about this one. I was getting ready to be married and was busy with that. This issue kinda came together by itself. I was really happy that we did the Los Crudos interview. I feel to this day they are in the Top 20 all-time best & important HC/Punk bands list. If you didn't see them, there is a serious void in your life.

The major controversy this issue was our decision to start doing ads. Good lord, for the longest time, Brett and I didn't want ads. They really do detract from a 'zines

personal look. Initially, we decided to only take 1/3 page ads max (the New Age ad was from our friend, made an exception), this would change later due to pressure from labels. We really did demand “more than one item” advertisements. It really sucks to take up a half a page advertising only one product. Like it or not, we had to do ads. As a result, we never did put anymore of our own money into the printing of this ‘zine. By Issue nine, we were turning away advertising. One thing for you to know, and I think you already know this from reading Hardware, we NEVER accepted advertising with the clause that the record would get a good review. Believe me, we lost more repeat advertising because most of the time the records were really bad and we would trash them. It’s called advertising for a reason. In most cases, you are trying to sell something that’s pretty much worthless. Some labels, actually just sent us the ads and no product because they knew we were rough.

Favorite parts of this issue: The letters were particularly good this issue (Reypeace Bravo!), meeting Jim and Nate from Devoid of Faith this issue, Crudos of course, and the ads helping pay for most of this issue.

Looking back on Issue #7 summer 1995...

It seems like every issue, something big happens. This issue was about two things. First, once again Brett came up with the concepts and took over. I was in the middle of a honeymoon of a new marriage and had to take a little time off. This is the issue everybody remembers. It was very personal for me (read the SOIA interview to find out why). The cover in my opinion is one of the best in all ‘zinedom ever. Fuck all you non-believers if you don’t agree. Brett once again got Rob Leacock to do the cover, being much more specific on what he wanted this time out. The details stand out right down to the dude with the Leeway shirt, showing he’s a little more into metal and might just sit this one out. F...F...F...it’s great. The second thing was the introduction of computers. Man, Brett and I may have got took on those two 486/66dx Canon computers but they really helped the ‘zine along for sure. My boss that I had a few years later said he never heard of anyone buying a Canon computer, well we did. It was actually the beginning of the end for me, not a day since have I been off a computer. Before this I did like all the typing on my Brother word processor. (That thing was great!). Now we were able to do stuff we never were able to before. As you can see, I did some of the pages right on the computer with mixed results. Keep in mind, I had no computer layout training, so it’s pretty good for a beginner. The one great thing was that we could do the reductions right on the computer. With the amount of work that would needed to be done in future issues, the computer helped a lot.

Besides the Pushead interview, the Sick of it All one is the 2nd best one we did. Again, I don’t need to go into it here. Read the interview and you’ll understand. Too many bad ads this issue. Hard to look at. This issue sold out of it’s 1,500 copies fast. Probably the fastest selling issue we did. Definitely the hardest to find next to #2.

Favorite parts of this issue: Good Lord again the cover, my personal pages were pretty good and the picture of John Joseph & Brett is pretty cool. (A lot of our photos

were by Justine DeMetrick, an excellent band photographer, wonderful person & great friend. She NEVER got the proper respect she deserved. Quite possibly the best band photographer ever!)

Looking back on Issue #8 spring 1996...

Probably my favorite issue due to the fact we scored the Pushead interview...How we got it is explained in the interview; this one is a true labor of love. The interview has been reprinted/reposted many times on various websites. To this day, I really wish I had another tape to record the rest of the talk, because even more was discussed. I had many long conversations with Pushead afterwards but haven't talked to him in years. He is one of my favorite artists of all time; definitely hard to top.

Let's see...looking back, I'm amazed how tight the layout of this issue is. The combination of the computer typeset & cut and paste really comes to together. Brett was really busy during this time, so I ended up doing most of the layout. Brett did the Ignite & Floorpunch interviews and laid them out. Ronnie Little, of Rain on the Parade, did the Half Off interview. That one brought memories of me hanging out with some of those guys in '87, Sadly, Half Off never played on the East Coast. Had Ensign in this issue because they were an up and coming band, Enrage because a good friend of mine wanted to do something for us and 97a due to the fact they were one of the best local bands around. I think we tried to get that interview in an earlier issue but couldn't get it together. The three way calling on that one was a really cool way to do an interview. Brett was literally doing the dishes while asking questions! Had a lot of material sent in from others and this issue really went in the direction I was shooting for. Took forever to get this one out but gotta love it.

Favorite parts of this issue: Did I say the Pushead interview? Brett's personal pages this issue are exceptional and the back cover photo of Paul Bearer/Sheer Terror by Justine D is amazing...Like I said nice and tight.

Looking back on Issue #9 autumn 1996...

"A New Beginning..." is how I started my pages off, little did I know it was the beginning of the end of Hardware. I was at a time in my life where I had many interests & Hardware was really all consuming...this is nobody's fault but my own. If I wasn't doing layouts, transcribing interviews, etc...I was dealing with distros, doing mail and sending out 'zines. I'm a serious control freak and sometimes it really works against me. We were at the point of either going in two directions: Either end the 'zine with a bang or continue on, getting so large that it just wasn't possible for the two of us to handle it. For a time, I was proposing getting a larger publisher to actually put it out. The major drawback to that would possibly to give up a lot of control over it, which I would never do. Tough choices. While assembling/laying out this issue, we already had a lot of material for the next (which would have been out in early 1997) and a lot had more stuff lined up. I was at a point in my life where I wanted to take a step back and start actually

living...doing more reading, painting, and generally doing some quality relaxing (which is near impossible for me to do, even now). So after this one was done I told Brett I was done. This decision was a long time coming. He kinda knew this was coming. I truly wanted to make sure we got this one out first. For a while, Brett got some others to work on the “last” issue, but it just never came about. It was a big job for one person. I had a lot of guilt over this decision, but I just had to do it.

Judging by the look of this one, I’m pretty sure I did all the layouts. Its’ look harkens back to earlier ones, all cut and paste...and it’s a big one. There was some controversy over if we had the actual last Mouthpiece interview. I wasn’t trying to be pompous about it, but I thought it would look really cool of it said “The last interview.” I didn’t know the guy who actually had it too well, but his fanzine had the true last interview. I really like how ours was...part interview, part Tim McMahon talking about the songs he wrote. It was a fitting look back at a great band. I started separating the re-issues from the new releases this issue. I really feel that nobody should forget the good old bands and wanted to highlight this point. Plus the fact most of these bands were way better than any of the new stuff. Ronnie Little became the “third” editor this issue, I think his “test” personal page still holds up. Most of the interviews this issue were old reprints from my old ‘zine in Memory Of... (which was good because not too many saw those outside the NYC area). The Catharsis interview was done by a reader, I don’t remember him at all to be honest. It’s good and fits in with the theme of the issue. The cover is all me. I know the printer hated it, too black. All in all, a good last issue our biggest yet. If I were to guess, I think #10 would have been over 100 pages. I feel we would have had to raise the price to \$2.00. Not too sure I would have liked that. Just a note: this was probably the worst distributed issue of Hardware ever. Out of 2,000 copies, I maybe had 400-500 leftover for years...

My favorite parts of this issue: The Downcast interview Brett did way back when in 1991, the cover, my “In Memory Of...” pages, my boss’s reaction after seeing the skid of 20 70lb boxes of Hardware coming in (“that’s a personal shipment?!?”) and all the great flyers in this issue.

Looking back on Issue #10 (1997?)...

Oops...forgot I actually told Brett after issue #9 that I wanted to quit...You have to remember I have a terrible memory. If you have any questions about the history of Hardware or things that I have done, ask Brett. His mind is like a steel trap, remembers everything. Anyway, here is the deal. What Brett and I used to do was overlap the issues. While one was in the layout process, we were already way into doing the next issue. There is a lot of work doing this crap so the only way to get the issues out as fast as we did was to plan out and work on the next issue, while working on the current one. Crazy to manage. I totally forgot that during #9, we had a bunch of people working on stuff for us. The 30 or so pages in this PDF are the result of a group of people, some that never did anything for us before. The Breakdown interview was a result of talking to Jeff after years of no contact. I used to be really close to the band when they first started, so I was

happy to be able to talk to him about the band and other things. Rain on the Parade was my favorite local band at the time (I still consider them, Floorpunch and 97A the best local HC bands from the mid 90's) and at this time Ronny was like the third "member" of Hardware. One of the things that sucked as a result of Hardware ending was that Ronny was just getting started. I really liked that guy and was looking forward to his future writings. Brett really did try to get this out. I think Chris Zuzi (ex-Floorpunch) helped out in a big way, but it just didn't happen.

So what you see here is part of what would have been a 100+ page issue. I had so much stuff on tap it wasn't funny. I was going to get people to do more interviews for us, get them to lay them out in the Hardware style and put them in the issue. We really wanted to get this thing to a MRR level. The East Coast really needed to be represented in that way. Oh well...memories...sweet memories.

Well, that is basically it in a nutshell. I'm sure Brett will add to this. During the time period Hardware existed, Brett and I know for a fact that we helped influence others to doing their own 'zines. It was very interesting to see what people would come up with next.



Dave K. and Negative
Noah outside ABC NoRio
1990(?)

The Pre-History of Hardware.

Dave says that I have a great memory. The truth is I have a great memory for select things. Since he did such a complete job on the actual history of Hardware I think I'll handle the years before... I remember meeting Dave like it was yesterday. He was handing out flyers in front of the Slapshot show at CB's in February of '89. At this point when someone was handing out flyers I took one (no telling what great show was coming up). It was his handwritten tape trade list, which I still have somewhere. I stepped aside and started reading it. He had live tapes and demos from all of my favorite bands at the time. I started up a conversation with him about somehow getting dubs of some of these tapes. He needed something in trade for them, that I knew, but I had basically nothing. "Send me a letter with what you want and we'll work something out. I collect a lot of stuff."

So I sent out that letter and asked what kind of stuff he was looking for in order to get a copy of that Straight Ahead set from CB's or the Supertouch board tape from The Anthrax. That equals nirvana for sixteen year-old me! Very promptly I got Dave's response which started with "How's the TV scene in your area?" and asking if I had tapes of various shows like Laugh In, Batman, The Twilight Zone, The Odd Couple, and others I had never heard of. He also wanted some toys, various '50's nostalgia, and comic books (I have this classic letter somewhere, if only I could find my flyer box!). Shit, the only thing I had was comic books, and at this point I had to have that live AF tape. I called him up and we ended up working out a trade for a beat copy the first appearance of The Punisher for a dozen or so tapes. I was pretty psyched and thus began a very long friendship.

Dave told me he was doing a zine and soon after that I got a copy of In Memory Of... in the mail. First glance... hmmm... two ghouls dragging a kid with a GB shirt on into an open grave. Could that be me? (A more generic hardcore kid than I could not be found.) The gravestone said "Here lies hardcore. Born: 1980. Died: ~~1986-1987-1988~~ 1989. Now stop fidgeting and get in there!" Shit. I'm just really sinking my teeth into hardcore and people are pronouncing it dead. Well, let's check it out. Inside of the cover were the best record reviews I had seen to date. He ripped a bunch of records that I loved, but the way they were written was completely brilliant. The most classic of all was for the Chain Of Strength 7": "True Til Death?! Not with that haircut " Come on, that's genius right there.

We'd meet up at shows around NYC and NJ and shoot the shit and then we started hanging out more and going to pretty much every show around. And the best part about hanging around with Dave was how matter-of-fact he was about things that used to drive us nuts. Everyone was a full-on record collector. We'd scavenge through used bins like crazy, listen for rumors of the old dudes selling their records in front of CB's, pour over classifieds in MRR. And without fail Dave would calmly find every good record in NYC. Antidote? Oh, he found three of them at different times for under \$1 (not a typo). He calmly pulled out a copy of "Victim In Pain" gatefold at Sounds and everybody shit a brick. Mention any record and he'd say "I had that, but I gave it away." We'd get on a conversation about Straight Ahead; "I saw every show they played in New York City since 1986."

Dave knew a ton of people. Hanging around with him was interesting. Like the time Eddie Sutton came running across 2nd avenue to ask Dave if he heard the new Leeway record. In typical Dave style he said, "Nah, it's probably too metal. I'll stick to the demo." Or the time Tommy Carroll showed up at ABC No Rio to see Nausea. Dave with a terrible head cold and clogged up ears screamed out well within TC's earshot, "Did you see Tommy? Man, he looks like shit!" Dave's terrible hearing is legendary in and of itself. Any question directed to him was responded to with "What's this??" (He blamed it on too many shows.) All my interesting and funny stories about Dave would fill this entire CD.

By 1991 or 1992 I started pestering him to do a zine with me. I knew I'd never be in a band (no musical talent), but I love to shoot my mouth off. I'd never be able to pull it off alone, I need motivation or I'll get lazy. It took a lot of convincing/annoying. I'd say shit like, "The scene needs this." Or "We have to do it; it'll be great." Finally he relented and we got right to work on the first issue. Dave hit the ground running and started planning the second issue before we had even finished the first one! He is a notorious workaholic. I knew this and that was the main reason why I knew this would be a success. And I gotta say, twelve years later, that if it wasn't for Dave K. this zine still wouldn't be out!

HARD XXX WARE

HARDCORE

FANZINE

NEW ISSUE OUT SOON!

PHOTO: JUSTINE DEMETRICK

BRETT BEACH DAVID KOENIG

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HARD

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HARDWARE: Hardcore Fanzine

OUT: May 1994

ISSUE: #4, Spring 1994

WARE

INTERVIEWS: Chain to Thread, Holedshot, Deadguy, Bleed, Three
Sung Scrolls, Spitboy.

OTHER: Record and Show Reviews, Information, Opinions,
Record Collecting, Photos, Straight Edge, Hate, etc.

HARDCORE!!!



XXX

HARDWARE

HARDCORE FANZINE

DEAD AND GONE

Once a mode of expression
Now only a means to an end
Once a feeling only understood by few
Now nothing more than a mere trend
Some took it seriously
Some took it as a spoof
Exploitations killed its meaning
Now nothings left for the youth
It began in the streets
That's where it should have stayed
Though it's not there anymore
A mark on society it truly made
Some partook in the action
Some only observed
Nevertheless we were one
For us the meaning was reserved
Trends come and go, people forget
For us it was a real part of our youth
We'll never regret
Trends come and go, people forget
DEAD AND GONE DEAD AND GONE
The energy was so strong
They could not understand why
It lasted so long
When they expected it to die
A strong fist in the air
Meant standing hard as one
Bound together by the music

And a lifestyle more than fun
The feeling was real
Vibes were on the rise
Living for each other just trying to survive
Do you really want to lose what we've made
Cause they're trying to dig us a grave
I stand for you, you stand for me
To win the the fight that's the way
It's got to be
We've done too much and for far too long

They've tried to keep us down
Many times before
But when talking doesn't work
Then it's time for war
It's time for war!

ABSOLUTION

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NEW ISSUE OUT SOON! INTERVIEWS WITH YOUTH OF TODAY, DAVE SMALLER, ALONE IN A CROWD AND YOUTH BRIGADE, PLUS AN AWESOME COVER.

COME TO THE DARK SIDE...

RESSURECTION

DROP DEAD

FAILURE FACE

HARDWARE

HARDCORE FANZINE

THE WINTER 1994 ISSUE

OUT JANUARY

THE FLAME STILL BURNS

write

BRETT BEACH (xxx)
2209 MT. CARMEL BLVD.
TOMS RIVER, N.J. 08753

us

DAVID KOENIG
25 W. PRICE ST. APT #3E
LINDEN, N.J. 07036

NOW!

NEW ISSUE
out soon! xxx

FLAME STILL BURNS

Made their threats,
Ruin yoni name,
Thought I was broken
but the spirit remains

and this flame will keep on burning strong
And I will still continue to sing this song

Bad mouthed behind us
Taken their shots
but this tattered body will never be
stopped.

and this flame will keep on burning strong
and I will continue to sing this song

We've heard it all before and we're ready
for some more
If you think I'm gonna break,
It's gonna take
more than what you've got!


Don't count me out
cause I've got some more
and I'm back with more strength
and vigor than before

and this flame will keep on burning strong,
and I will continue to sing this song
My feelings in the music and the words are
written in stone,
and I know I'm not singing this song alone!

PHOTO: STOLEN FROM BOILING POINT
2. THANKS / SORRY.

FLAME STILL BURNS

HARDWARE FANZINE



Issue #3 will be
out in mid January
1994. Interviews
with Ressurrection,
Drop Dead, and
Failure Face. Send
\$1.00. A few back
issues are still
available. xix.

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BRETT BEACH
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H A R D W A R E

Tired of the same old crappy fanzines? Bored with politics, poetry and pathetic pages of paper? Well, **HARDWARE** fanzine will present the best of hardcore, punk & alternative music with biting commentary on the sorry state of the music scene. We'll give you the latest news, record and show reviews and much more. We are two ex-fanzine writers who decided to take another go at this shit.

A main feature of **HARDWARE** will be a record collecting section. It will include trade lists from many people. To get in on it, send the following: Your list of the records you are looking for, records you have to trade (if any or if you will pay cash) or anything you are trading or looking for. (Whether it's fanzines, shirts, etc...) Plus your address where you can be reached, phone number optional. Set sale lists welcome. This has been a success in my past fanzine and I want to make it bigger and better.

We will also be looking for articles on music and scene-oriented topics plus pieces on record collecting (like stories about how you found that copy of *Lexicon Devil* at a flea market for .50¢), etc, etc... Get in touch as soon as possible, Brett and I wish to get this thing out around the first of June '93. Fanzinedom will never be the same...

HARDCORE



PHOTO BY JUSTINE DeMETRICK

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NOW!

H A R D W A R E

Hey everybody! The time is now! **HARDWARE** fanzine is out. Get a copy today (or as soon as possible!) From two former 'zine editors and general shitworkers for various record labels and projects comes the latest about the underground music scene. Record and show reviews, opinions and record collectors info are within.

Now that the first issue is done, we are working on the next. You can help!! Here's how:

People: Do you collect records? Have

a trade list? NO?! Well, make one up and send it to us. We will print it. Many people will see it and you'll get mail. Quite a few people have made good trades in my last two issues of **IN MEMORY OF...** and we are bringing it back. Want write about good records you got for a song? Do so, we want to hear about it. Want to bitch about a show you went to or some scene bullshit you need to blow off some steam about? Send it to us.

Bands: Let us know what is going on? We want to have all the latest on your situation. Records coming out, break-ups, etc... Tell us.

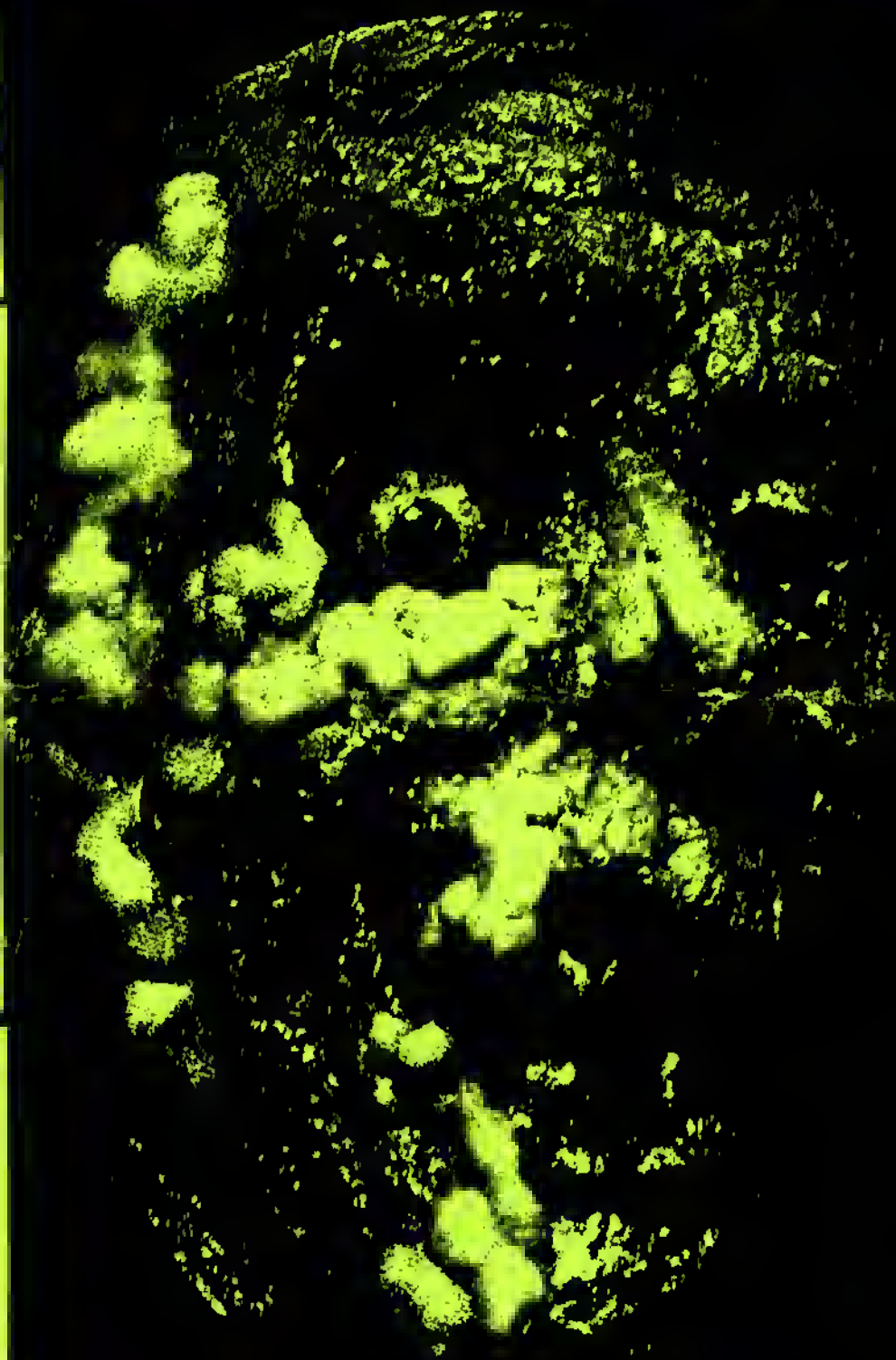
Labels: Any records you're looking to push? Send us a copy...we'll review it. That means Brett and I both will give it a listen and tell you what we think.

Photos: We would like to showcase some photographers (well, all your need to have is a cool photo that we would like to use) The photos might come out all that hot, but, it the thought that counts, right?

Here's the deal: deadline for all stuff is Sept. 1st 1993 for issue 2, and Jan. 1st 1994 for issue 3. Brett and I really want this fanzine to work since there's no steady 'zines around (except for **Radio Riot** and **Slug & Lettuce**, praise them.) Any questions, just ask!

Hopefully, you can take part in upcoming issues, make an effort... show your...

David K and Brett
HARDWARE FANZINE



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NOW

FINAL FANTASY

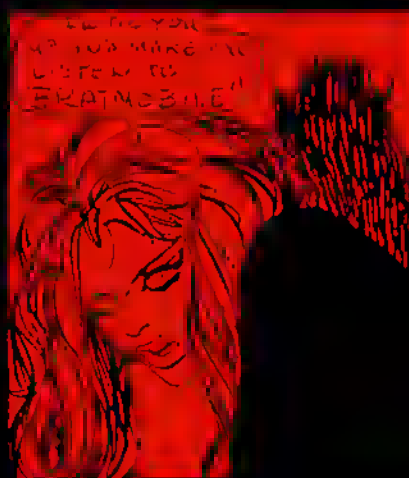
HELLO! LET ME INTRO-
DUCE MYSELF... MY
NAME IS SATANA,
HARDWIRE'S STAFF
PICT GAZER.
IT HAS BEEN SO LONG
SINCE I WAS HERE, IF
YOU HAVEN'T FIGURED
IT OUT YET...

NOW I HAVE
A TALKING STAFF
WITH MY
OWN HANDS!

OUR NEW
ISSUE WILL
BE OUT IN
A MONTH.



BUT IT
IS ELSE...



BE THE ONE
TO MAKE THE
SYSTEM TO
"BRATMOBILE"

write

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NOW!



H A R D W A R E

FANZINE

NEW

YORK

CITY

HARDCORE

The third issue of HARDWARE will be out in January 1994. It will feature all the usual stuff: Interviews, reviews, and, of course, opinions. Send \$1.50 for both back issues.

BEWARE OF THE SELLOUTS! THEY'RE EVERYWHERE! STAND HARD!



write

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NOW!

HARDWARE



HARDWARE

33 mentions of the word hardcore, 5 Cro-Mags, 12 MRR, 18 fanzines, 3 Rorschach, 5 Heartack, 7 NYHC, and 2 fucks (both of which supplied by me). I called up December 5, 1995 and spoke with the two men behind HARDWARE, Dave Koenig & Brett Beach. The first photo shown on the right was taken at Dave's wedding by his mother. The other photo of Brett elbowing some poor kid was taken by Justin DeMetrick.



I went out for like 2 weeks. I knew a couple of people who moved out there and I had some people to stay with, but it was all punk rock. I assume. You couldn't find anybody to talk hardcore with. There was nobody Sx13, that was for sure. Somebody told me there were 3 Sx13 kids in the whole Bay Area. People were into smoking, sniffing glue, and circling pitting. I couldn't believe it. I saw Rorschach out there, and I gotta say I must have seen Rorschach 30 times, but there was the sickest circle

Interview by Patrick

A lot of people see you guys and your fanzine as a resurrection of the "fuck you"-East Coast style of hardcore. I'm sure you see a lot of reviews where people say "oh, back in the day..." How does that strike you guys?

Brett: Well, I grew up with the old hardcore, and it's not the new hardcore, so I write about what I like. The East Coast part, well, I live on the East Coast and there is an attitude so I guess that's why we have it. I think people on the West Coast are more liberal than people on the East Coast. I can't explain that. A lot of people don't like it if we interview the Cro-Mags or whatever but there are a lot of people who do, so I really don't care if people don't like it.

Dave: Basically, Dave and I grew up on Sundays CBGB's. We hung around the right people, I guess, at the right time. That's what we're into. We like other things, and have checked out other bands, but it's what we come back to. It's the commitment.

Brett: We try to keep hardcore alive. A lot of bands these days don't play hardcore, at least the hardcore I know about. Either they come down on you for listening to old bands or wearing old shirts or interviewing old guys. We try and let someone know hardcore is still alive, and it isn't metal.

Brett, you mentioned East Coast vs. West Coast. Do you see a difference?

Brett: I think there is. I've been to the West Coast. I went to California twice, including San Francisco in '91 or beginning of '92. I wanted to go to EpiCenter, I wanted to go to Gilman St., so

pit I'd ever seen when Rorschach played.

Do you think that the regionalism is cool? Like the scene out there is totally different than down South than up here? I wish there was more of a difference.

Dave: When you really think about it, every state is different. Once you get out of an area where there's a lot of shows and a real strong scene, and go to where there's nothing, they have a totally different way of doing things. Basically, me and Brett cover what we like; this is our area and scene. Other places have their own thing, and that's good.

Brett: I've got a lot of New Jersey pride. All these bands from New Jersey say they're from New York. Like Life's Blood said they were a NYC band, but everyone of 'em lived in New Jersey. I want a New Jersey scene. Regionalism is definitely cool, I got no problem with it.

But everyone thinks you guys are a NYHC zine.

Brett: That's 'cause I love NYHC. We cover NYHC bands.

But you're from fucking Jersey!

Brett: And there'll be a lot of New Jersey bands, too. Wait 'til next issue.

Dave: What I try to stress is... well, let me give you an example. The first issue was Antioch Arrow because that's what we were digging at the time.

Brett: And they were touring, so we said "what the hell?" Then we did Resurrection, and they're from New Jersey. Who else was in that issue? Oh, Drop Dead and they were from Rhode Island.

Dave: Then people started saying "oh, they're not a punk zine any-

more, they're a S&D zine!" Brett made it clear in his column; we interviewed all these bands and I don't think one of 'em was a S&D band. People look at things at face value and they should go a little deeper than that. As far as the fanzine is concerned, I think we've covered a spectrum.

Brett: I'll interview any band that's good that I like.

What if they're on a major?

Brett: I don't have a big problem with majors. I don't really like it, but...

Dave: I had a big problem originally, but the bands in the last issue were on major labels.

Brett: I didn't even think of that. It's more important to play hardcore. There's band who aren't on majors who call themselves HC bands and they are not HC. But Sick Of It All I still consider a HC band even though they're on East West.

What do you think of this: they might play HC, but when they play with barriers and have these bouncers who beat on kids, that's not a HC show. I like the music, but that's bullshit and it pisses me off.

Brett: I don't like big shows, either.

Dave: That's not the band's fault. They can't be expected to control all that. If they play a show like that, I know they don't like it, and they try to control some things. The bigger the show, the harder it is to control people.

But wouldn't it be more punk rock for the band to say "fuck the bouncers!" or "we won't play unless the bouncers leave"?

Brett: You gotta keep the bouncers in check. I guess club politics just get in the way. I'd hate to be in a band that big because you'd have to spend your whole time dealing with that.

Dave: That's the thing: the bigger you get, the more these problems happen. Has anyone ever tried to start with you guys for stuff you wrote?

Both: Yeah!

Like who?

Brett: Well, nobody has ever complained too much, and if they do, it's always behind your back.

I wasn't sure if anyone had just called up and said "I'm pissed about what you wrote."

Brett: Prank calls. If I ever find out who did that, you're fucked.

Dave: That girl Simone, she called up saying that the girl on the cover of #6 was her.

Huh? Oh, the "ravers" cover! [winter '95 issue]

Dave: Yeah. We get hate mail.

Brett: I've only gotten two. One of 'em was anonymous. I tore that kid apart in issue 3 or 4. Then I got another letter with a name on it. It didn't make any reference to the first letter, but it had the same handwriting and postmark, so I guess that only counts as one piece of hate mail. People say "oh, you guys make fun of too much stuff," "you guys said he wasn't S&D." I don't ever remember saying anything like that. I guess they just assume that I

would. Most of it is inaccurate, so it doesn't really bother me. If someone's gonna complain about my zine...well, that's what I like and other people like , so if you don't, do something better.

Dave: I'm actually surprised we haven't gotten more of a response. I'm really surprised.

Brett: People are unmotivated.

Do you think it might also have to do with the fact that people aren't as...I don't know, tough, crazy, active as they used to be?

Brett: I think people are just... complacent, and not as tough and crazy as they used to be. Everything is kinda established at this point in hardcore. Everything gets handed to you, and if you don't like it, then something else gets handed to you. There isn't as much energy or motivation to try and change things. People will take whatever's given to them.

What's the biggest headache for you guys in terms of running the zine?

Dave: Getting it together.

Brett: Photos!

Dave: Getting photos!

What are you talking about?

There's tons of photographers out there?

Brett: They're all "yeah, yeah, I'll get you pictures!" 8 months later, it's like "where the hell are those pictures?"

Dave: It holds up the whole deal. I wish Brett or I could work a camera well. It gets me mad because I see like 30 kids taking pictures at every show. Like we want Ignite pictures, and someone is like "yeah, I love your zine, I want to do it." Then you call them 3 times, and nothing. They are so lazy. What the hell does it take to send a picture? We'll send it back. Come on.

What do you guys think about the 30 kids on stage clicking away?

Dave: I don't care because I don't get on stage anyway.

Brett: Yeah, last time he was on stage

was Life's Blood at Scott's Hall, like October of '88 [laughter]. People think they can stand on stage because they got a camera in their hands, whether or not they're taking pictures with it. If they get in my way, I'll just crash into 'em.

Dave, if you don't get on stage then doesn't it piss you off that you can't see the band with all those people on stage just standing there or taking pictures?

Dave: When there's a stage, I can see a band. When there's not a stage, I can't see a band.

Brett: At all?

Dave: I think a stage is elemental for any shows.

Brett: All those no-stage hall shows have destroyed hardcore.

Dave: There's pros and cons to every show, but I think a stage really helps.

How about your distribution? That's my biggest headache.

Brett: Dave handles all that.

Dave: Yeah, I handle all the distribution. I built it up from scratch. It's difficult, even getting information from other zines. Not every

HARDWARE

FANZINE SPRING 1994



THE LOCAL ISSUE:

Interviews with

CHAIN TO THREAD

DEADGUY

HOLESHOT

BLEED

three Sung scroll

REVIEWS OPINIONS

RECORD

COLLECTING

SPITBOY

distributor will distribute it. It takes a long time. What I don't understand is how some magazine will start up and have all this instant distribution. Some people aren't reliable, but I've met a lot of people who are real responsible. We do need more distributors. But as it stands, it just takes a lot of work, phone calls, and mail. Who are your most reliable distributors?

This guy Gavin from Atlanta, he's great. Very Distribution. There's a lot of good people, it's hard for me to just pick them out of my head.

How frustrating for you is to put together this great zine, have some good bands, are excited, and then wait forever for reviews and to sell 'em?

Brett: It's easier now than it was before.

HARDWARE

HARDCORE FANZINE

Cro-Mags

SICK OF IT ALL

LEEWAY

SUMMER 1998

\$1.50

REVIEWS
OPINIONS



Dave: Thing is, with distributors, you don't know who's buying it. I don't get no mail. We'll get some mailorder. Heartattack got some response, and MRR we got actually very little.

Brett: That's because... there's nothing to do with hardcore in MRR anymore. "Oh, it's a hardcore zine, I don't like that."

Dave: But there are a lot of people interested in the older stuff, and they can't get their hands on information. Some kid will write me from the Midwest and say "wow, you have Sick Of It All and Cro-Mags, no one ever writes about these bands!" They can get information from our interviews. I also get tons of questions, but, unfortunately, I do so much mail I can't answer them all. All I can say is read the zine and try and figure things out.

So, Brett, you're not down with MRR?

Dave: Me and Brett have conflicting views.

Brett: Dave is more classic in his viewpoint about MRR. When I was getting MRR, it was a great source of information. If you just looked at the ads, for example, every issue I was sending away for something. All the classifieds were about trading records, and buying demos for \$2, and recording old HC records. Now you read the classifieds and it's like "get piercing jewelry" or "how to

overthrow the government." The ads, well, a lot of 'em I wouldn't even consider HC bands.

Yeah, but, they still have the same cheap forum, like open classifieds and ads. Is it them or everyone else who is changing?

Brett: It may be everyone else. Maybe it's a combination of both. The last interview I read in MRR, besides that Misfits one, was a Mouthpiece interview from like 1 year ago. I mean, I never heard of any of these bands! That doesn't make 'em bad, I'll look at the

"I've seen some of our friends fight, & it's scary. They almost kill people."

pictures and graphics, but it's pretty much not my bag.

Dave: The thing is MRR has been around forever. That guy busts his ass every month. OK? It's been a long time. I think he should do whatever the hell he wants. A lot of it is misguided, really boring, but it's still a punk music fanzine. It's an absolute must get. To get your stuff out there, to get it reviewed, you have to get it to MRR. A lot of people got mad when they changed the policy, but I can totally understand because a lot of the records are total crap. We get half of 'em [laughter]. It's his magazine, people are behind him. I wish I could get on a schedule like that, but it's just too difficult for one or two people. It's \$2 each month, and I've been getting it since issue #19. I can't say anything else.

Do you think it's possible for an East Coast MRR to exist?

Brett: It's been tried and is never gonna happen.

Dave: Thing is, no one should try. I got mad with Punk Planet and Heartattack, with their "new MRR" thing. I think you have to do it for years before you can even say it's an alternative to MRR. Just put it out and hope people will buy it.

Brett: I don't know where people come up with this mindset that MRR has this responsibility to the HC/punk rock scene. Tim Yohannon can do whatever he wants with his zine. Someone will write a bad review for a record because it's bad, and you'll get the typical letter: "you didn't listen to our record, you didn't give us a fair review." It's not yellow journalism or something, the person who reviewed it thought it was bad. There's this imagined responsibility that it has to be the New York Times and report fairly. It's hardcore, for God's sake, you're supposed to stir something up. Well, maybe not supposed to, but it's not an unwanted product.

You say hardcore may need to stir things up, but people reading this may be saying "oh, I thought the Hardware guys were crazy and would say some shit I couldn't read elsewhere?" I'll say something and you give me your opinions.

Dave: Cool.

Into Another

Brett: All I know is, one guy used to be in Youth Of Today and Bold, one guy used to be Youth of Today and Underdog. They don't sound anything like those bands, and that's fine. They can do whatever they want; if they want to sound like Judas Priest, that's their prerogative. But no one should be trying to push them off as a hardcore band.

Do you like 'em or not, Brett?

Brett: [short silence] I don't like 'em. I like that first song on their first record, the really heavy one.

So you like one song out of 40?

Brett: They got 40 songs?

I don't fucking know.

Brett: I don't like 'em.

Dave: Whatever, people are gonna like 'em. But the one reason

liked them was because it was all "oh, ex-members of..." A lot of these bands, like Civ, are just "ex-members of..." bands that people are following around. I think a lot of people feel obligated that they have to listen to them.

Brett: They'll never say "I feel obligated to listen to these bands," but they probably do.

Dave: Sick Of It All has played the same type of music. They've had changes in styles, you can tell, but they're still the same kind of band. Into Another, well, the Underdog album was a total mess..

Brett: I like that album! [laughter]

What do you guys think about Walter writing all of the Quicksand music and lyrics?

Brett: It's the same as Gorilla Biscuits except he was in that band. But have you heard that he did everything for Civ and yet all the band members deny it all?

Dave: The thing is, who cares? There's so much gossip, especially in the NYHC scene. So much gossip.

Brett: A lot of in-fighting.

Dave: Yeah, and we just don't want to be involved. I just don't think anything good can come out of it.

Brett: The thing that bugs me is when they try to call themselves a hardcore band. And they're not. I've got the issue of Details right in front of me with Civ showing how they buy clothes and comb their hair like Sammy Davis Jr. or something. Correct me if I'm wrong, but when they were in hardcore bands they didn't care about where they cut their hair and buy their shoes.

Can you guys name me a real NYHC band at all, that has no connections to some of this bullshit?

Dave: Well, I don't have any ties to NYC at all.

Someone asked me to name a NYHC band that was truly independent and doing something new and I couldn't name any.

Dave: Well, there's a whole scene in NYC that I have nothing to do with and that is completely separate. People call it the "hard guy" stuff, I don't know.

Oh, you mean bands like 25 Tn Life, Fury of V, bands like that?

Dave: Right. They've been around and have a scene going on, but I don't know anything about it. On a national level, they're not known, maybe in Europe. In Europe, they're up on certain scenes which aren't big here in the U.S.

Brett: There are a lot of good bands around.

I mean just in the city.

Brett: Tough question.

There is that inclusive scene of the bands like 25 Tn Life I mentioned, but I mean a new breed like the one that brought Born Against, etc..

Brett: Everything goes in cycles.

Dave: We were there in the beginning when ABC No Rio was just

"I've got the issue of Details right in front of me with Civ showing how they buy their clothes and comb their hair like Sammy Davis, Jr. or something. Correct me if I'm wrong, but when they were in HC bands, they didn't even care about where they cut their hair and buy their shoes."

a shirt floor before I bought punk shirts. It came in and ruined it all.. It was more of the experience than just the bands.

Let's get back to some other topics. What do you guys think about Heartattack?

[uncomfortable silence]

Look, I'm not trying to encourage you talk shit. Honestly, is it a good zine, a bad zine, what is it?

Dave: I think it's decent.

Well what's "decent?" Name me a really good zine.

Dave: A really good zine? In Effect. I tell ya', I like the way he sticks to his guns and covers that area. It doesn't matter if I like the bands or not, I read it.

Brett: You want to talk about NYHC, he's the man because he covers the whole scene.

Dave: When I want to find out about NY stuff, I read that.

Brett: It's Alive.

Dave: Yeah, It's Alive. I wish he put it out more and had more content.

Brett: Belief fanzine.

Dave: Belief is excellent. There are a couple others... On a smaller level, there's a really cool one called Help from Nevada. This guy put out this fanzine called Catch Our Breath from Florida, named after a Life's Blood song. It's pretty cool. I think a lot of people have gotten really serious about their fanzines this past year, which is great.

Is there a zine or magazine that continually pisses you off?

HARDWARE
FANZINE \$1.00
LATE SUMMER 1994
REVIEWS
OPINIONS
FLYER ART
YOUTH OF TODAY
ALONE IN A CROWD
Dave Smalley
YOUTH BRIGADE



Brett: If I don't like I won't read it. There have to be some.

Dave: Heartattack, in a way, there's good points about it and bad points about it. It gets bogged down because the people overanalyze everything. They cover music, but only review-wise. They don't interview hardly any bands. They have the potential to do 10-12 interviews, not just one.

Brett: And with big huge print and crap like that.

Dave: They have the potential and they should use it, and not be concerned with...

Brett: If there's a bar code on someone's record.

Dave: Yeah, exactly. That's really, really frivolous. If everybody is using computers, bar codes are there.

Brett: Speaking of Heartattack, we haven't seen the new one yet, but we hear there's a humorous review of Hardware in it. I haven't

were involved in a fight, and it almost escalated into something fun to talk about. [laughter] If anyone wanted to fight me, they could kick my ass.

Come on, man, you're gonna ruin Hardware's reputation!

Brett: we don't have a reputation for that. I can talk a big game.



Dave: It's kinda pointless to say "oh, I'm gonna kick your ass." You're not gonna accomplish anything.

Brett: You can get arrested, though.

Dave: Brett and I always say that the people we hang out with... no one's gonna be starting any trouble.

Brett: That would be silly.

Dave: I've seen some of our friends

seen it and Dave hasn't seen it. Have you seen it?

No. I spoke to Dave about this before, but for being, supposedly, one of the top 3 or 4 music fanzines circulation-wise, I don't see it around very fucking much.

Dave: I know.

Brett: I can't even find it. I'm dying to read that review.

Dave: Kent should charge more for that fanzine. He should lower the ad rates and charge \$1 for it. Sell it for \$.25 and people throw it on the floor.

Brett: I saw some being used to open a door once at a show.

Maybe it's more of West Coast thing, I don't know, I don't get to see it often.

Brett: I think the review said, from Dave's source: "Cro-Mags, Leeway, this is a zine done by guys who used to be emo before they got beat up in the lunch line." All I gotta say about that is that when I was in a lunch line, there was no "emo," and I certainly haven't been beat up lately.

When was the last fight you did get in, Brett?

Brett: Oh, I've never been in a fight.

You've never been in a fight?

Brett: I've gotten beat up, but I've never been in a fight. [laughter] That stuff is kinda disappearing. There was big fight at the last Floorpinch show, with bonceers.

Dave: That was D.C., too.

Brett: See, there was this side fight, then the bonceers thought they

fight, and it's scary. They almost kill people.

Brett: Hey, you gotta stick together. [laughter]

Tell me about the specifics of putting the zine together, like postage, costs, printing, etc...

Dave: This past issue cost us \$500 to do 1,000 copies.

You take ads now?

Dave: No, we take ads. Very cheap ads.

Do they cover your costs?

Dave: Yeah, but printing costs. But people don't figure in the phone, postage, supplies. Me and Brett do not put our own money into it anymore. We are trying and struggling with a small budget, trying to remain above water. It's hard.

Brett: the first 4 issues we sustained completely out of our pockets. Now it can sustain itself. I don't think \$1 or \$1.50 is too much for someone to fork over, anyway. Most of all our pictures we get for free, but we give 'em back. Unless it's a great Cro-Mags picture, then I keep it.

Dave: Believe me, there's a lot of scams we pull to keep Hardware afloat. Mostly by me.

Brett: Great, now the IRS is gonna be after us.

Dave: Yeah, but it's not a business, either. I work on this. Some people are lazy, but I work every night on this thing. You can ask my wife, she knows I work on it every night. This is what I do. This is my life. I want to be involved with small press publishing, that's it.

HARDCORE

Are there any good young bands out there you guys think people should know about?

Brett: Fastbreak, from Connecticut, you should know them. I think they have a 7" coming out soon.

Dave: Brett started a label called In My Blood Records, with Floorpunch being the first release. Spirit and 97A are really good.

Brett: Cornerstone. Ram on a Parade from Pennsylvania.

Dave: Yeah, they're good, too. I think lately, in the last 6 months, a lot of good bands have been getting their shit together. A couple of bands I saw a year ago and thought were terrible, I saw 'em, 6 months ago and they were really good.

So, Brett, any Cro-Mags news?

Brett: Naw, I think John Joseph is doing that Both Worlds thing.

Dave: You know what, who cares? It's done, they're done, so leave them in the past. People talk too much about them.

Well, wait, Norm of Anil said you guys are fixated on 'em and to grow up, in a way.

Dave: Thing is, people want to know about the past and the history. It's sad they can't get a hold of the music or information. They don't even know people who can give it to them.

Brett: When Schism #8 came out, I wanted to read it because SSD was in it. I knew they weren't around, but I wanted to learn about SSD. Some people say "grow up and get in the present" and all this other stuff, but I just don't get it. When I got into HC, I had a clean slate, you have to have one. You gotta learn what's in front of you, but also what's behind you, too.

Dave: The more aggressive you are about learning, the more you're gonna learn. Some kid in the Midwest has to bust his ass to find out about hardcore. I live 25 minutes from NYC, but when I started out I didn't know nothing. I had to go hang out at Tompkins Square Park at 3 am to find out about bands and stuff. Shit, that was drastic.

Brett: The thing is, hardcore has a history, a colorful one. And it's documented in vinyl and fanzines. I don't see people complaining about learning about World War II, so why not learn about Sick Of It All who's been around since '86, you know?

But how do you feel when this history of sorts gets tinted by all these new bands talking about their old ones in a new light?

Brett: The whole attitude is different, really. As long as somebody knows the truth, what people say now trying to rewrite the past can be disqualified.

Dave: Like we were just talking about U.S. history, each country has their own history and own version of what happened. There isn't any real set truth. So, basically, me and Brett will say what we saw at a show, but somebody else will say something else. I mean, when I say something happened, it happened, alright. I've seen a lot of shit. I try to tell people about these old bands, and when I tell 'em something negative, they're shocked.

Brett: I find that the people who complain most about us liking the old music are people who were there also but are now disillusioned or something. The people who weren't around, like the 16 year olds who didn't go to the Anthrax, they wanna know what it's like. I want to know about old shows I didn't go to, and I still buy old fanzines and read them.

Tell me this: do you think more fanzines should be interviewed considering how so many bands are fucking interesting to talk to and people who do fanzines have seen just as much and have a lot more to say?

Brett: Oh yeah. Thing is, in hardcore, anybody is relevant. You could grab somebody out of a crowd and interview them and it'd

be interesting. Just because you're not in a band doesn't mean you don't have anything good to say.

Dave: The thing is, in hardcore you can get involved and do your own thing. Not a lot of other kinds of music care about what others involved have to say. They don't have the option to put on shows or magazines.

Brett: What else? People always want to know about your lives outside of hardcore.

Dave: Like being married? I've been married for 8 months. I'm putting out this other magazine about horror, comics, gaming. It's a bit more mainstream. That's a lot of work. I have a job! I've been working there right out of high school, not like some people.

Brett: I took the unconventional route of going to college first and completed in 4 years, with honors. I got an engineering degree, which I don't mind saying is the hardest undergraduate major there is, and those who did it, know, and those who didn't do it, don't know. I work for a big company, and corporate america doesn't bother me. I design gas line valves, and chips, used to make computers which all the hardcore kids use to overthrow big business and stuff like that.

How much do you make?

Brett: I...don't want to disclose how much I make. I make \$33,263 a year.

Dave: I'm a very overpaid warehouse worker, make over \$26,000 a year.

Brett: I'm doing pretty good. I make enough to live on my own, pay my rent, cover car insurance, buy records, put out a demo by my friend's band, and travel all over the Northeast going to shows.

Dave: Then complains he doesn't make enough money.

Brett: That's because 33% goes to taxes. You can't overthrow the government, so...

Dave: You know what's funny are all these people spending all this money putting out crappy records. If these people lent us \$2,000, we'd get this thing off the ground so much, we'd pay them right back and be doing well.

What would you do if I gave you \$2,000?

Dave: Get a seamer, get a laser printer...

There goes your money right there.

Brett: Well, maybe... I wouldn't mind getting a photocopier.

Dave: If we could do it in one place. We have to send all our stuff all over. The less time and ease on things, the better. I think a lot of people are gonna be surprised how it looks.

Brett: Including me. [laughter]

Dave: Yeah.

♦♦END♦♦ [you can write these hardcore punks by finding their address somewhere in here... "make an effort!" you'll find it]

Interview with Brett Beach of Hardware Zine

by Ryan August

Hardware was one of my favorite zines from the mid 90s. Dave Koenig and Brett Beach were able to put together a hardcore fanzine that fused the old with the new. It was always entertaining to read their early show recollections and hear what they had to say about the current state of hardcore. When I started my zine, *Blind to Faith*, *Hardware* was a big influence on how it was designed. I caught up with Brett Beach via email for an interview about the now defunct zine.

For a little background information, how did you get involved with hardcore punk? In *Hardware* you always included early show experiences and great stories about your youth. What were some of the first bands you saw? Were there any bands or people that really affected you in terms of turning you on to the DIY punk scene or in changing your general perception of music and how it can influence peoples' lives?

BB: I was always into aggressive, heavy music. Like almost all of the people back then, I was into heavy metal first. But metal started getting lame around 1986 and I remember thinking there was no new music that I liked. Somehow I got into skateboarding and had the good fortune to meet some really cool people from my area that had already found hardcore. These guys made me tapes of Minor Threat, Black Flag, Agnostic Front, Cro-Mags, etc. They showed me what records to buy and what magazines to read (*Flipside*, *MRR*). They would go to shows at City Gardens, the Ritz and CB's and tell me about what was going on.

I was the kind of kid that never wanted to do what everyone else was doing. I always listened to different music (very few people liked metal, and even less had even heard of hardcore or punk). Being into skateboarding and hardcore separated you from the other kids, and I liked that. I didn't want to look different, but I wanted to act different and think different; and hardcore was perfect for me. Not only did I immediately love the musical style, but the "fuck society" aspect was even more important. I'd go to shows and come into school on Monday morning knowing that I did something so much cooler than all the jocks and the preppies it was laughable. Could drinking in someone's garage possibly be better than seeing Judge at the Anthrax? In my mind, no fucking way! Before I even found hardcore I decided that drinking was just not for me. Once I figured out what Straight Edge was all about I was convinced that I was made for this scene. (I always saw booze and drugs as people's way of "fitting in", and I never felt the need to fit in. Just the opposite.)

I'm sure there are other people that felt the same connection to hardcore. That's why we're still in it now. It wasn't just something to do on the weekends. I was living it; hardcore and straight edge became a huge part of my life. Almost all of my friends I met

through the scene (we had a huge local scene in NJ back then). I'm sure hardcore would have survived without me, but I can't imagine what my life would have been if I never found hardcore.

This is an interesting connection... I've been friends with Dave Wyndorff from Monster Magnet since I was about 12. He took me to my first show, which was in '87 at Sandy's Arcade in Asbury Park, NJ. It was Pigs In Space, Ripping Corpse and Somethin' Else (led by Sean Thompson who would later join up with Uncle Al in Unholy Alliance). Those names don't mean a lot to most people, but that was one of the best shows I ever saw; a definite turning point in my life. Thereafter there was no stopping me from going to every show that I could get to, which was basically within a 10 mile radius of Red Bank. During this time I saw a ton of great shows in my area at places like The Underground (a youth center in the basement of a church), Sandy's Arcade, and the Fast Lane.

The 3 most important shows I saw early on were Underdog, Crucial Fun and Good Humor at the Belmar Elks club in July '88. Wide Awake, Bold, Supertouch, and Insted at The Anthrax and Enuf, Life's Blood, Vision and Bold at Scott Hall (Rutgers); both in Oct '88. After going to local shows in arcades and church basements these shows had a real impact on me.

How old were you when you started Hardware? What year was it? The name obviously comes from a Septic Death song. So, did you start the fanzine with a vision to draw elements from the older hardcore scene into the newer one? Was there a certain aesthetic that you and Dave were going for right from the start?

BB: The first issue of Hardware came out in June '93, so I was a month shy of my 21st birthday. Dave is almost four years older than me, so he was 23. I had wanted to do a fanzine for a couple of years; mainly because in 1993 most fanzines were terrible. Filled with vegan recipes, poetry and general lameness. Dave and I were into hardcore and we both wanted to write about it, interview bands we dug at the time and review records. The idea was to do a basic, grass-roots hardcore fanzine. No bullshit.

The style was copped directly from In Memory Of..., which was Dave's fanzine that he did in '89. I met him shortly before the first issue came out and I always loved that zine. So Hardware was basically integrating my ideas and personality into In Memory Of... and doing it on a larger scale. One thing both Dave and I had in common was a knack for telling stories and we were in the right place at the right time as far as NYHC (Dave more than me, he saw the way cool shit that happened just before I came along).

In general, we wrote about what we liked. If we took a nod towards the older elements of hardcore that's because we liked it that way. I wasn't trying to please the people who were sitting on the floor at a Hoover show. I knew there was kids out there that liked hardcore the same way I did, so if I reprinted some SSD lyrics or an old Youth Of Today interview I knew someone, somewhere would appreciate it. The one thing I aimed for was to do a zine that I would buy.

Hardware was always notorious for its outspoken nature. One of the things people always brought up was the fact that your zine was pushing some tough guy, New York hardeore viewpoint on to everything. I always saw it as a reaction to the music being made at that time in the early to mid-90s. This whole "emo" thing was starting. Looking back on it now, it is nowhere near as bad as it is today. How do you view this now looking back on it? Was it a simple reaction to what you considered bad music at the time, the watering down of the aggression and energy of hardeore music? Or was it simply a misconception of people who didn't grow up in the same environment that you did?

BB: I've heard this one a million times. The best way I can explain the attitude is regional differences in personalities. People from other, more laid-back parts of the country just don't get it. Go back and re-read the interviews we did with the bands from California for a good example. Even now, when I travel the country people just know I'm from the New York area (especially if I'm at a sporting event). We're more intense on the East Coast, more in a rush. We want things done our way and fast!

The outspoken nature of the zine continued directly from In Memory Of... Sometimes things just need to be slagged on. How can I honestly review a record if I'm afraid to say things are bad? Somebody has to stand up and say things suck when they do. I'm sorry, that's just the way I feel. I take this scene seriously and we never wanted to kiss any asses. I like to think that we saved some people from buying terrible records just by telling people that they sucked! Isn't that the point of a review? And let's be honest, some of the bands around when we were doing the zine just flat out sucked. Eventually things morphed so much that I couldn't even make the connection between the contemporary bands that were playing live and releasing records and the ones that got me into hardcore in the first place. Could you imagine putting some of the bands from that time on a stage with Judge? It was laughable.

Hardware last 8 or 9 issues? I think I missed out on the last couple. The last one I remember reading was the Pushead interview issue, which was amazing by the way. What were some of the problems you guys were having with the zine? What kinds of roadblocks were you running into? Why did you stop putting it out?

BB: We released 9 issues. We were working on #10 when Dave dropped out. He was just too busy at home to keep up with the demands. I have to give all the credit to Dave for the success of Hardware. We motivated each other to do the actual zine work, but Dave was the one who handled all the business aspects; dealing with distributors, collecting money for advertising, etc. I hate that shit. If it was up to me I'd print a hundred copies of the zine and give it to my friends. Dave was better at seeing the big picture and getting the zine into as many hands as possible. Eventually it was too much for him to handle and he wanted to free up time for other endeavors. I tried to finish the 10th issue myself, but it just wasn't the same. I guess about 1/3 of the issue was actually laid out and it sits in my bedroom, unseen.

Your early issues were photocopied and later you went to newsprint. How did that change affect the zine? I mean, obviously you were probably printing a lot more copies. What sorts of issues did that raise?

BB: The first 4 issues were offset printed (except #2 which was photocopied), the rest were printed on newsprint. Personally, I think the offset printing looks a lot better, but it was cost prohibitive for the amounts we wanted to print as time went on. As far as the aesthetics of the zine, I don't think it would have looked any different if they were all offset printed. We got more feedback about taking ads than switching to newsprint, but that was necessary to offset the cost of producing the zine. If I had my way there never would have been a single ad in Hardware, but that line of thinking is far from practical when you're making 2000 copies of a fanzine.

I know the newsprint is going to deteriorate over time if people don't take care of them. My copy of MRR #1, which is over 20 years old, is really fragile at this point. And it's been in a plastic bag for at least 12 years.

There were a lot of great fanzines in the mid-90s. Change was a great zine. Monkeybite started awhile after that. Engine was always top notch, and it seemed like there was always a 100 great zines that were around for a few issues and then would disappear. What about that time do you think helped create so much enthusiasm for self publishing fanzines? What were some of your favorites?

BB: I guess most of the people that put out zines in the early/mid '90's grew up reading them, so it was like second nature to do one yourself. Like you said, Change was definitely a great one that stands out. Of course, I'm partial to In Effect. He had a good run after he resurrected it.

With the ease of the internet now, it seems like the printed fanzine is really losing its momentum now. I mean, its much cheaper and you can reach a lot more people with the internet. What are your views on this? It seems like the only zines that survive now are slickly put together fanzines masquerading as music magazines, charging \$5 or \$6 a copy. What kind of affect do you think the internet is having on hardcore?

BB: When I first read this question I thought to myself "Fanzines are dead, and the internet is what killed it." But then I picked up a recent issue of MRR and saw a good amount of zines reviewed. So I guess I was wrong. But the reality is like you said, you can reach a lot more people more efficiently on the internet. I like having the information at a moments notice, but there's still something great about having a tangible fanzine in your hands. I was going to work on a web zine with Ronny Little, but that project fizzled out. I'd give a web zine a try, but deep down I still prefer the old printed zine.

Overall the internet has been a great thing for hardcore, I think. Bands have web sites and can make their music and merch available to tons of people. Message boards allow

people to find out about shows. If you can ignore all the fake-name shit talking then the internet has been a great thing for hardcore.

Interview with Dave Koenig of Hardware Hardcore Fanzine

By Ryan August

For a little background information, how did you get involved with hardcore punk? In Hardware you always included early show experiences and great stories about your youth. What were some of the first bands you saw? Were there any bands or people that really affected you in terms of turning you on to the DIY punk scene or in changing your general perception of music and how it can influence peoples' lives?

DK: I personally got into HC/punk music from a couple of good friends I went to high school with. Unlike most HC/punk kids, I didn't come from the metal scene but the new wave scene. So about 1982, I started listening to the Dead Kennedys, Black Flag, Fear, Sex Pistols-stuff like that. I then discovered Pat Duncan's radio show (WFMU in NJ), and began hearing all sorts of stuff, not knowing any of the bands, just knowing that this type of music I really liked. Of course, in my high school this was way too extreme for most and of course I was picked on. My first show was Black Flag in December 1984 at the Ritz in NYC. My first live music experience ever I was scared shitless. My friends and I were wearing these big chains around our waists as belts and they were taken from us by security. It was funny cause this one guy with us had all these metal band pins on and we told him to take them off, so he wouldn't get his ass kicked. Anyway, I started to go to some local NJ shows and saw lots of bands like Bedlam, AOD and Sand In The Face. It was then I started to get serious about this thing we call HC. As soon as I graduated from high school in 1985, I was in the city all the time, but didn't go to my first CB's show until Jan 1986.

How old were you when you started Hardware? What year was it? The name obviously comes from a Septic Death song. So, did you start the fanzine with a vision to draw elements from the older hardcore scene into the newer one? Was there a certain aesthetic that you and Brett were going for right from the start?

DK: Brett and I started HW in 1993. We were both sitting at Jon Hiltz's house during one of his infamous shows and just decided to finally do a new 'zine. Brett was really bothering me for a long time to work with him on a zine but I was always like no.

You see I'm a real big pain in the ass when it comes to this stuff and a major control freak. It's hard to work with me. I put him through hell, believe me. But, of course, you must suffer for your art!

Yes, the name comes from a Septic Death song. As you may know, it's a HC tradition to

name your 'zine after a HC song, so I honestly couldn't tell you some of the other titles thrown around, but I was stuck on HW. Read the lyrics, you'll understand why.

Our goal was to build up a 'zine that would not let people forget their HC roots for at the time, the current scene was pretty lame. There were good bands around, not exactly HC, but it was more fashion oriented than music. People gave us an earful all the time about the bands covered in each issue. Everybody wanted it to be this or that, but Brett and I liked all different kinds of bands and covered them as such. The main point of HW was to really cover the older bands, while keeping people abreast of the cool new stuff.

Hardware was always notorious for its outspoken nature. One of the things people always brought up was the fact that your zine was pushing some tough guy, New York hardcore viewpoint on to everything. I always saw it as a reaction to the music being made at that time in the early to mid-90s. This whole "emo" thing was starting. Looking back on it now, it is nowhere near as bad as it is today. How do you view this now looking back on it? Was it a simple reaction to what you considered bad music at the time, the watering down of the aggression and energy of hardcore music? Or was it simply a misconception of people who didn't grow up in the same environment that you did?

DK: It's really funny about that "tough guy" thing, since Brett and I pretty much think all that is crap. Besides, I think a strong wind could blow each of us over.

Brett and I covered our scene, the NJ/NY one since that is the one we were involved with. Sure we had an attitude, but we tried our hardest to speak the truth and our feelings concerning our own scene and the state of HC in general. Hardware came out of the fact the scene wasn't that interesting anymore. Like I said before, it was really becoming too fashion oriented for my taste and while I did like some of the bands, most were going into a non HC direction.

I really never liked when I see members of a popular HC used their fame to promote a non-HC band. Instead of "starting over", it's like instant 'fame. Case in point: Fugazi. They may have been a good band for some, but if they were some band from Iowa and not some ex-members of old DC bands, they would have had a harder time of it.

The misconception thing is true. Brett, I, plus thousands of others were very lucky to have been involved in a scene such as NJ/NY. People from all over the world would have given their own limbs to be a part of it. I really wish more scenes around the world could have developed like ours did. But the sad fact of the matter is that most tried to copy the NJ/NY style and in turn became unmemorable.

Hardware last 8 or 9 issues? I think I missed out on the last couple. The last one I remember reading was the Pushead interview issue, which was amazing by the way. What were some of the problems you guys were having with the zine? What kinds of roadblocks were you running into? Why did you stop putting it out?

DK: Well, I think Brett already told you the reason for the 'zine ending - it was pretty much me.

Dude, one day I sat in my dining room surrounded with piles of fanzines to be mailed, unfinished layout pages, distributor lists and on another table was art projects like RPG gaming miniatures. I said to myself, "You know, I'd rather be doing that." I got really burn out because HW was all-consuming (going back to me being a control freak). I have an extreme amount of interests and hobbies and IIW was interfering with them.

Also, truth of the matter is I wanted HW to be remembered as a classic 'zine and not some forgotten shitty rag that most HC fanzines became. It's scary cause if we had a publisher for IIW, we could have made it really big like a Punk Planet. But that is not what I wanted. So I told Brett that I wanted out. I was feeling guilty but you know life goes on. He really tried to get it together for the last issue with some other people but it never happened. It was a lot of work.

That Pushead interview was a long time in the works, and was worth all the hassles getting it. People still talk about it and it's been re-printed on a few websites. I really think we went all out with the interviews, worked hard getting them. I think the most important interview we did, beside Pushead, was Sick Of It All in issue 7. The band and I had a major falling out early in the 1990's (you have to read the interview for the full story), so this was the first time talking to those guys in a few years. The other one that people like is the Spitboy one in issue 4. I wish we had that one on videotape to release to the internet right now.

Your early issues were photocopied and later you went to newsprint. How did that change affect the zine? I mean, obviously you were probably printing a lot more copies. What sorts of issues did that raise?

DK: The look of Hardware was very important to us. We did offset printing, which was very expensive and an issue was photocopied out of desperation. I brought up the subject of newsprint to Brett and there was a little debate on the subject. I think the argument was how the pictures were going to look. You see this was the early nineties and you had to pay a small premium for line screening on pictures (Not like today where I can do it on my home computer!). We ended up getting pictures scanned by anybody who worked in print shops that could scam computer time. Plus, there was a lot of black color throughout, which the printer obviously didn't like. In any case, I found the printer who did the Punk Planet 'zine and talked to him. These guys were a pain in the ass to get set up with but it all worked with every issue.

We also started paying incoming freight. Luckily at that point, we were doing major advertising with labels/people. It was a balancing act for the entire existence of the 'zine. Many didn't like the ads, but we had rules for them and it was needed to keep the 'zine prices at a \$1.00-\$1.50. All in all, I still can't believe we did all this stuff!

There were a lot of great fanzines in the mid-90s. Change was a great zine.

Monkeybite started awhile after that. Engine was always top notch, and it seemed like there was always a 100 great zines that were around for a few issues and then would disappear. What about that time do you think helped create so much enthusiasm for self publishing fanzines? What were some of your favorites?

DK: There were so many good 'zines around the time we were doing Hardware (and a zillion bad ones). There are many factors for this. A lot of 'zine editors were as fed up like us with the state of the HC scene. On top of that, there was a great deal of a competitive nature with the 'zine. At shows, everybody wanted their 'zine to be the best. When you launched a 'zine at a good show, you get to see first hand the crowds' reaction.

I hate to boast but by the time issue 6 came out, we started to announce at shows when the next issue would be released. Then that show came and we'd sell caseloads. I can't remember which issue (I think #7) but I made up 100 cassettes with a really nice layout of the Krakdown demo and some of their live stuff. These were to be sold with the first hundred issues of HW for free, a bonus. There was going to be a big show in Princeton NJ and we let the word out. Dude, I can't begin to tell you how fast those special issues went.

Like I said, you get to judge the reactions and that gives you drive to do this crap. Then other 'zine editors would be like "I'you guys, mine will be better!". Makes all the crap you do getting the 'zine together worth it. Man, my mind is shot, right now I can't remember all the cool 'zines but Change was very good. So was In-Effect and Greedy Bastard.

With the ease of the internet now, it seems like the printed fanzine is really losing its momentum now. I mean, its much cheaper and you can reach a lot more people with the internet. What are your views on this? It seems like the only zines that survive now are slickly put together fanzines masquerading as music magazines, charging \$5 or \$6 a copy. What kind of affect do you think the internet is having on hardcore?

DK: I wish it would have a better effect on the current state of HC then it is now. Christ, people really missed the boat with this. I can't see even bothering putting out a print fanzine anymore. Not worth it.

Don't get me wrong, I love print material, I'm down at Barnes and Noble reading the mags often. But for a scene which is still small by world's standards, the internet is an extremely powerful tool. You don't need to worry about distribution; you have the world at your fingertips.

I always bring this up with Brett- "Can you imagine the impact we might have had if everybody had access to HW?" So I really do think that a HC web site, well-done (like PunkFix! J) can be the best thing for people these days.

Times have changed. But sadly, everyone's more concerned with shit talking on message

boards. Other thing the internet is an excellent tool is for music distribution. You do not need to send out demo tapes any longer. Freaking post your demo to an flip site, give out the address and let the downloading begin! No postage, no tapes. If the person doesn't like it-hit delete!

I've heard rumors of a Hardware CD-ROM being produced. Is there any truth to this? We're also really starting to see the affects of technology in the hardcore scene: bands are starting to release demos again on CD-Rs instead of cassette tapes, bands are putting up MP3s on their websites, and people are finding new ways to do things. There's also a pretty strong backlash from "purists" who don't want things to change. How do you view this? And what do you think the middleground is between the conventions of the past and how things are being done today?

DK: Well, the cd-rom archive of Hardware is still in the works. It's kind of going back and forth between Brett and I. We came up with the idea a couple of years ago and have been slowly piecing it together ever since. Life just gets in the way of it. I really want it to be released either officially or just have the files uploaded to the net for anybody to get. Having it all on a CD would be nice since we want to put a lot of extras on the disc. Since there are very few people around who have a complete set of HW, it would be a great thing. Also, newer people would get to see what all the hubbub was about.

You know at one time I was one of those "purists" and in many ways I still am. I still think there are rules and traditions in Hardcore that should be followed. At the same time though, we all have to accept the changes that things will take. We all have to use these new technologies for our own benefits. Use them the right way and everybody will win.

Finally, what's your involvement with hardcore now? What have you been up to? Any plans for future projects?

DK: Well, if you have been reading this interview, I think you get the gist that I'm not very active in the "scene" that much. I go to shows very rarely and they have to be something I'm interested in seeing. The last show I saw was The Cro-Mags a couple of weeks ago in NJ right before I moved. I could see them like once a week and not get bored.

I have so many interests and my life is busy plus my family takes up much of my time. Though I am not active in HC things, I'm always available via e-mail to answer questions and all that. Other than the proposed CD-Rom thing, chances are very good you'll never see another HC related thing from me again.

1. Ok so how did Hardware start out?

Ok Hardware started in February of 1993 as an idea while sitting bored at Jon Hiltz's at some boring show. Brett (my fellow editor) was bothering me to do another zine ever since I ended In Memory Of... a couple years before. It was a split second decision that fateful night, I said, "Let's do it," and made the announcement to a couple people. In the second week of June, at Rorschach's last NY show we had the first issue ready, sixteen pages of offset paper stapled together the night before. While it had no band interviews, it pretty much was the framework for future issues that you might see today. The reason for doing Hardware was A. There really was not many good zines coming out at the time and B. Practically all the zines coming out were terrible. Luckily as bad as the first two issues were, people caught on to what we were doing. Oh and to people who do not already know, **HARDWARE** is the title to our favorite Septic Death Song.

2. How did you meet Brett?

I meet Brett in the summer of 1988 at Cb's while selling off some of my records. My memory does not serve me too well of all the details but I am sure he could tell you. Eventually we just started talking and became friends. Out of all the people from the Cb's days, he is the only one I am still in contact with on a regular basis. At the time, he was the biggest Supertouch fan.

3. Supertouch is a favorite of mine too, any good stories about them?

As a band not really because I was not too much of a fan. I was friends with Marc Ryan though. I met him at Some Records in 1986 after I saw some girl selling her collection of MRR's on Astor Place in NYC. A lot of people used to sell stuff on the street back then. He saw that I had the mags and we went back to check out what else there was. It ended up he got a pile of early Thrashers. Haven't seen him in years though, keeping hearing his band is back together.

4. Yeah Supertouch is back...They were supposed to put out a new EP but I do not know what happened...What was Some Records like?

Man Some Records was probably one of the coolest record stores of all time. The guy that ran it, Duane, was much older than the rest of us but he always seemed like one of the gang. Some Records was originally just a booth at the flea market next to Tower Records. Then Duane's girlfriend opened her store 99x and let him use the space adjoining to sell records. (Actually going back a little more 99x used to be 99x Music over by Bleeker Bob's but she

split, taking the clothing business with her.) It was also a hangout at any given time you could go there and there would be band members, scenesters, etc ...Practically every NYHC record that came out between 1986 and 1988 was available there first. I used to be there every weekend getting first crack at every demo and record that came out. I remember when Lou and Pete (SOIA) came in with the first box of demos and I bought the first copy they sold. Honestly, a fucking book could have been written about this place, I cannot give this answer any justice. It was also the only store I know that you could go up and just graffiti the walls. Unbelievable. I was eventually known as "Duane's little brother" because we looked alike. Like I said, I have too many vivid memories of Some Records.

5. What were your favorite bands back then? How old were you when you got into hardcore?

I first started listening to HC in 1982 via a friend who introduced me to bands like The Dead Kennedy's and DOA. It was that summer that I first heard WFMU (Pat Duncan's radio show) and WKNJ and all that music that they were playing at the time. Before this, I was never serious about music, and then I was getting into new wave and punk. My first show was also my first "live" music experience, Black Flag at The Ritz December 13th 1984. I did not go to my first local show until a year later, which was at a local rec center. At the time I got into all the NJHC bands, Bedlam, AOD, Sand in the Face, Malignant Tumor etc...I started going to CBGB's in January of 1986, blah, blah... you can read all about that in HW #9. So I liked HC/Punk since I was 14, but did not get serious about it until a couple of years later. By the time most people were getting out of hardcore I was just getting into it age wise. A late bloomer I guess...

6. What was CB's like back then?

Hey, I thought this was about Hardware! (Just kidding...) Well, CBGB's was just a small shit hole of a club that everybody went to, all the great bands played at and just happened to be "the place". There are too many stories for me to go into here. I was there like every weekend from 86 to 89 though. Every time I go back or see the place, I get a serious déjà vu. Can't say that I miss it though. Next question please.

7. Ok how do you go about getting interviews for Hardware?

That is pretty easy for us. If we want to interview a band, we just go and contact them. Certain bands we know exactly what to ask and others we just wing it. Lately, others have been doing the interviews, so it is a change of pace. I will tell you the toughest interview to get was Pushead. Took us the better part of a year for us and like three other people from around the country to convince him. That's the interview I'm the proudest of. Another

favorite interview of mine was Sick of it All, because I was sort of becoming friends with Lou again and it was a damn funny interview. Brett asked some great questions! My advice to people doing zines- if you want to do an interview with a band just ask them. In most cases, they don't bite. Also, ask good questions! Even goofy ones, bands get tired of the same old questions day in and day out. That's why most interviews suck.

8. How do you put together Hardware?

I know many people think that Hardware must be this majorly organized production. In reality, it's done so haphazardly. I really can't give you a definitive answer here because the way we do things changes with each issue. As you may already know, the majority of Hardware is done "cut and paste." People are always asking how we get the backgrounds so "black," simple black paper. I go to Pearl Art Supply every once in a while and pick up a ream of black paper and go to town. If we had real money to spend I'd like to put the paste ups on cardboard. Photos are always a major problem. Brett and I are always looking for people to help us scan them cheaply. This is why every time you look at an issue of Hardware the pictures either look good or like crap. That's basically it.

9. What Happened With Pyre?

Well, Pyre was going to be my "Horror Sci-Fi" magazine separate from Hardware. Brett had nothing to do with it. The main reason I didn't do it was because after investigation I came to the conclusion that I couldn't get it distributed through the major "small press" channels. None of them (Fine Print etc) would carry Hardware and for them to take a proposed magazine they would want me to have a high cover price. Since they take 55% of the cover when distributing any magazine, \$1.50 wouldn't be worth their trouble. I didn't want to charge a lot for the thing, so... Also, you know how hard it is getting people to contribute to a hardcore zine, multiply that by 100 for a Horror Sci-Fi one. People are lame in general, so I felt with all the factors it just wasn't worth going through with it. I lost a lot of money on that venture and nothing came of it. Well, I shouldn't say "nothing" because I did make some good friends because of it. Just to let people know, I like Sci-Fi, Horror, Anime, Comic Books, etc... and I am just as critical of it as I am with music.

10. What are your favorite Sci-Fi Fantasy writers and Anime movies?

Hmm... I'm not that big on fiction. I tend to read a lot of non-fiction stuff, but Robert Bloch is great. I love Harlan Ellison as a personality because he is so outspoken. I have never read his stuff though. I love anime and my all time favorite is Project A-KO. I can watch it over and over. Though most people will call me a pervert, I really enjoy those

graphic sex animes too...

11. Project A-KO is my favorite too! Which is your favorite?

Well, Project A-KO is the first movie...I have that on laser disc. I have every other sequel on tape.

12. What is the future for Hardware?

Not much really. The next issue #10 will be the last one. Brett and I have to move on in life. It should have (so far) interviews with Circle Storm and Rain on the Parade. There will be plenty to read in this one, I just can't honestly say what. For those who are upset about our zine ending, well that's your cue to get something started. Make an effort and show your hardware.

13. What bands do you listen to these days?

Hardcore wise, I just really listen to all my friends bands which I feel are doing something productive. They are (in no order):97a, Rain on the Parade, Floorpunch, Devoid of Faith, etc... I really only listen to older stuff and of course all of the other music genres I am into such as film soundtracks, fifties and sixties popular vocals (1560 AM is my favorite radio station), new wave, and some other bands.

14. How long have you know Ronnie Little?

Not really all that long, a couple of year's maybe. We met through my doing the zine. I think he has a lot of good things to say and I really love his band. One thing I am sad about ending Hardware is that Ronnie can't be a part of our thing anymore.

15. What do you think are the best interviews you did?

Absolutely the Pushead interview. That was a big deal to both Brett and I. We worked really hard to get that interview too, so the payoff was extremely worthwhile. Other favorites are Sick of it All (#7 Brett asked some great questions), Spitboy (#4 Brett got into a shouting match with Todd and Karin), and Brett like the Ressurrection one from #4. I think we really did get a good cross section of bands and don't think we deserved the "only straight edge bands" tag. I really liked most of the interviews that appeared in our magazine.

16. Any you really didn't like?

Well looking back I really wish we didn't interview bands like Heroin and

Antioch Arrow because both bands turned out to be such slackers. I really think the emo punk scene is the worst. These people need to get a fucking life.

17. Where do you see hardcore going?

Into the fucking shitter! It's not all bad because there are still many good bands around, especially from our area so I really can't complain. I don't go to many shows anymore so I try to just catch my favorite bands. Hardcore/Punk has broken off into too many splinter genres and it's too tedious to try and catch what all these bands are doing. I'd say 90% of all the so-called hardcore bands out there aren't. Different strokes for different folks but my opinions right about hardcore. Those who don't like it can go screw.

18. Closing comments?

Just that thanks to everybody who has supported Hardware during it's existence. Many people place it in zine history with zines like Boiling Point, No Answers, XXX, etc... and that's pretty good company to be in. To everyone knock off the posing, acting cool, starting fights, dressing hip... just be yourself. Oh and do not EVER talk to the mainstream media. The outside world is never going to "get it."

ZINE OF THE MONTH

If you want a "no apologies" look at hardcore music and its surroundings, *Hardware* is the zine for you. Straight forward and concise, these guys write about what they like and it works wonderfully. Interview by Carrie Crawford and Mike Kirsch. MRR: Tell us how this all got started.

David: Brett had been bugging me to do another zine, so we just got together and did it. We wanted to do a quarterly, formatted zine so people would recognize it and so it would be relatively current. That's one of the reasons we don't have ads, because ads get old really fast. The way we got the name is we just flipped through our record collections and looked over all the song titles that mean something to us. We decided on *Hardware* because it's a Septic Death song.

MRR: The focus of the zine is on music rather than personal stuff, why is that?

Brett: Basically, my focus in doing a fanzine is doing interviews with bands that I like. I think any of the stories I would write about my boring life would be so uninteresting that no one would want to read them. I can just get much more motivated to write about a great show or my favorite record than I can about driving to school in the snow or something like that. I really just wanted to do a zine that I know I would buy at a show or pick up somewhere.

David: And we're just so sick and tired of all the zines out there full of personal rants that everybody's heard before. Everything is like Veganism and Riot Grrrl, and it all matters, both Brett and I are straight and don't eat meat, basically we're into all of that stuff, we just want to talk about music. There are just so many bands out there who nobody's ever heard of, we just want to get them exposed, so people can see them and hear them.

Brett: Well, I eat some meat.

MRR: As far as reviewing music, how do you both feel about words that categorize rather than just merely describe music. It seems there are words, like emo, for example, that tend to rest on lots of assumptions and can be subjective, what do you try to do?

David: Well, some records I really look forward to hearing and I am really disappointed. When that happens I talk about it. The new Slapshot record is a great example of this, I went on for paragraphs about how I was so disappointed. There are other records you get that you can put in definite catego-



HARDWARE



ries, records that are "emo", because they just are! We don't back down in record reviews, if we don't like it, we say it.

Brett: I did have one guy thank me and tell me that when he got *Hardware* he bought all the records that we gave good reviews to because he'd been out of hardcore for awhile, and he loved every one of them. And that made me feel pretty good.

MRR: You have a regular section devoted to record collecting and people's want lists, what are your general feelings about record collecting and scarcity/value issues involved?

David: Basically we both feel, if you pay a lot of money for a record, you're a fool. If you're patient enough and you search around, you'll find the record cheap. We know people who have blown a lot of money on one record and it's foolish, it's just a piece of plastic, it just so happens some of that plastic is really, really important to us and we want to collect the music and trade amongst ourselves.

Brett: As far as trading goes, there's nothing I like better than trading records. I've met tons of people through the mail and no matter what you want, someone will have it. It's cool that way because the people who like the music, deal with the music and cut out the stores and their inflated prices.

MRR: So here's a question to end an interview, with the onslaught of negativity about straight edge, how it's not cool to be into it anymore and all of that, how do you two feel about it? David: First of all, you have to understand *Hardware* is a straight edge fanzine, it may not have X's all over the place, but it is.

Brett: *Hardware* is a straight edge fanzine because anything I do is a straight edge endeavor. As far as people telling me not to put my opinions out, everyday I am bombarded with beer ads and cigarette ads and I am overloaded with things to say about all of those images. People who tell me not to express my opinions about that can go fuck themselves because I am going to say what I need to say.

The third issue of *Hardware* is coming out very soon with the usual show and record reviews, the Collector's Corner as well as interviews with *Ressurrection* and *Drop Dead*.

Hardware Fanzine is Brett Beach 2209 Mt. Carmel Blvd. Toms River, NJ 08753 and David Koenig 25 W. Price Street Apt #3E Linden, NJ 07036.

Hardware #7: Hardware's #1 fauzine, hands down! Yeah, that means you, Kent & everyone else at Harbortack.

No offense to all you West Coast people, but the East Coast (namely NYC) has a toughness and grittiness that can't be found in the South, in the nice Midwest, or in sunny Cali. It's not about crime, race hatred or being inconvenienced with other's problems, it's about paying for rent, spending your mind, and doing what you want to do no matter what the current trends may be. I don't mean to pay sociological homage to Hardware, it is just a fucking fauzine after all, but it's been from an East Coast reality which is finally saying "fuck you" to all the bullshit hardcore has endured as of late.

Though I find the new computer layouts more stark than their black background and paste style of earlier issues, Hardware still looks cool, dark photos and all. The size has shot up as well, now 64 pages. Decent amount of ads, too.

This is the NYHC issue, getting inter-

views from all of the Cro-Mags (worth \$5 right there), Sick Of It All, and AJ from Leeway. I would've liked some more interviews or thoughts on NYHC, and what makes it so special, but I'll get by.

Not quite as antagonistic as before they, it's hard to be assholes all the time, yet still retains 368% more heart and soul than MGR, IP, and LXA put together.

\$1.50 64 pages Dave Koenig, 216 W. Morris Ave., Linden, NJ 07036-4426 OR Brett Branch, 467 Valley St., Apt. 713, Maplewood, NJ 07041

HARDWARE #1 / \$1.00 ppd

Great first issue from a zine that should kick much ass in future issues. Opinions on Born Against (hitting the nail on the head!), Riot Grrrl, reviews, photos, article on record collecting and want lists. Can't wait to see the next one! David Koenig / 25 W. Price St. #3 E / Linden, NJ 07036

HARDWARE #2 / \$1.50 ppd

8 1/2 x 11 - copied - 24 pgs.

Superb second issue - Brett and Dave pump out local news, show and record reviews, editorials and a guide to NYC record stores that would have saved me a couple of months ago. And delivered with enough attitude to step on all the right toes as well. They're looking to go quarterly, get those want lists in now for the collectors corner!! First rate all around. (TM) c/o Dave K. / 25 W. Price Street Apt #3E / Linden, NJ 07036

HARDWARE #3 / \$1

8 1/2 x 11 - copied - 26 pgs

Once again we have reviews o'plenty, Collector's Corner and brief, yet to the point, thoughts on SE and body piercing and the demise of Reconstruction Records, NY. Interviews with Drop Dead, Resurrection and Failure Face. This is really becoming a source-type zine (and more interesting as the editor's musical tastes diverge) I urge you to support this zine and in turn support uncompromising hardcore. (CC)

David Koenig / 25 W. Price Street Apt. 3E / Linden, NJ 07036-4211

Hardware #4 / \$1.50 ppd

8 1/2 x 11 - printed - 64 pgs

Excellent music zine that stays punk despite a ton of major label ads. Interviews with Drive!, Zip Gun, Fuzz and Velocity Girl. Columns, Arizona scene report, zine reviews, shitload of record reviews, a cool comic, consumer revenge, and a howling page. Recommended. (PK) PO Box 2830 / Mesa, AZ 85214

HARDWARE #4 / \$1.50 ppd

8 1/2 x 11 - offset - 24 pgs

Fuck yeah! Another great issue of this music orientated zine with tons of attitude and a sense of humor to boot. This issue focuses on covering the newest bands from the area, bringing you conversations with Holeshot, Bleed, Spitboy, Deadguy, Chain To Thread, etc., along with opinions, a re-vamped collectors corner, and the best review section of any zine out there. I don't know what else to tell you, except get this already! (MA) David Koenig / 25 W. Price St. Apt. 3E / Linden, NJ 07036-4211

INDIGNATION #2 / \$1.00 ppd.

8 1/2 x 11 - copied - 26 pgs



Feb. 2009

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